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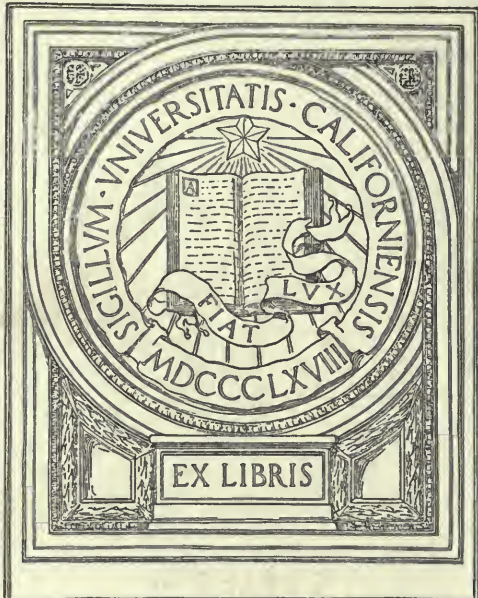
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ILLUSTRATIONS  
of  
JAPANESE LIFE



# ILLUSTRATIONS OF JAPANESE LIFE

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DESCRIBED

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TOKYO.

## PREFACE.

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In preparing this volume neither labour nor expense has been spared; and I send it out to the public feeling confident that no such gallery of photographs, giving the exact picture of every day life of the Japanese, has ever been presented before in one volume. Being printed by the collotype process, which has of late become very popular, the pictures herein contained are true to nature and free from any retouches by the artist. Moreover, unlike ordinary photographs, these collotype pictures are really permanent, in the sense that they will not fade in any length of time.

I have to acknowledge my indebtedness to Messrs. K. Tamamura and S. Kajima, as well as to Prof. Burton, for several of the plates in this volume.

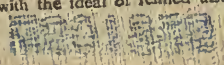
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THE "SUWABI-ODORI." (A DANCING).

Dancing performed in the sitting posture is known, in the vernacular, as the *Suwabi-odori*. Impressive attitudes, quaint motions of hands and arms, and strange facial expressions are characteristic of this mode of dancing, whose attraction is not in the grace of motion but mainly in comicality. Professional story-tellers often give the pantomime of this kind, not always in conformity, however, with the ideal of refined taste.





#### BACKYARD OF A TEA HOUSE.

The so-called *Chaya*, or tea house, more properly restaurant, is very numerous in Tokyo, more so than in any other localities in the country. For banquets or social gatherings it affords many conveniences, by way of commodious buildings, fine gardens and other attractive features. Rooms of different sizes are provided, so that each company of guests may occupy a separate apartment. The girl on the balcony leaning against a railing is an waitress conversing with an woman below holding a few twigs of the maple from the backyard.





#### VENTURING OUT IN THE RAIN.

The rain umbrella commonly used in Japan is made of oiled paper, stretched on strips of finely split bamboo, inserted on a rod. In case of storm it is made to remain half opened, in order to prevent it from being snapped off by the wind. The clogs for a rainy day have high skates and leather coverings at their ends to keep the feet from mud.



**"SAYONARA!" (GOOD-BYE).**

The Japanese are polite to the last degree. In greeting or bidding *Sayonara* i.e. Good-bye, they generally bow their head till it reaches the mat, but in the street they simply make a low bow with their hands on their laps. So much importance is attached to politeness, that lessons in etiquette are in the curriculums of common schools, especially for girls.



#### LETTER WRITING.

With a scroll of paper in one hand and a writing brush in the other, the young lady is engrossed in writing a letter. The Japanese do not always sit at desk when they write; it is considered a proof of expert penman to be able to write off in the posture this lady assumes. The little square frame, covered with paper, in front of her is the old-fashioned Japanese "andon" whose dim light is proverbial. At present, however, the kerosene oil lamp is universally used.



#### MORNING TOILET.

The coiffure, being made to keep for three or four days, needs more or less "retouching" every day; so the first thing the Japanese woman has to attend to in her morning toilet, is to give necessary touches to her deranged hair. Sometimes other's help is called for in combing the parts beyond the reach of her hands. The Japanese ladies' hair dressing is a very tedious process, but the result is frequently quite artistic.



### BUDDHIST PRIESTS CONSPICUOUS.

The Bonzes, or Buddhist Priests, in Japan are conspicuous for their clean shaved heads and for the gorgeous robes they wear. They would no more appear in public without a rosary in hand than a *samurai* of yore would without his conventional sword. In old times when the *samurai* had his days, the monastery was the ark where literature was saved from the deluge of Dark Ages.



### TWO LADIES IN FULL DRESS.

The way the ladies here are dressed is strikingly elaborate and picturesque. The elder is attired in a style peculiar to court ladies in the days of yore, wearing *Uchikake*—or an elaborately embroidered mantle which trails behind. The younger one is in her pretty robe of silk, with its long flowing sleeves and the richly embroidered sash (*obi*) tied behind in a very carefully formed butterfly bow. The train of the ladies' *Kimono* is of a considerable length, stiffened with wadding. The *Haroseko*, or pocket book, carried by the ladies in the folds of their dress, contains a mirror, combs and other toilet material.



#### THE CHERRY.

Cherries are cultivated in Japan not for fruits but for flowers. Along with the chrysanthemum the cherry is the national flower of the Mikado's Empire. It has delicate pink colored petals, and the distant view of full blossoming cherry trees along the bank of the Sumida baffles all attempt at description. The cherry is the most favorite subject for Japanese painters, by whose brush the charms of this flower are often vividly represented.



#### A BLIND STREET MUSICIAN.

Corresponding with the blind organ grinder in European cities, Japan has her blind street *shamisen* player. With a *shamisen* in one hand and a cane in the other, the poor blind woman, whose very appearance moves our heart is seen stopping in front of the house, giving a musical performance for which she is sometimes liberally compensated. Some very expert musicians are frequently found in this class of people. The fact of their possessing such an accomplishment shows that at least some of them were of respectable birth, with whom fate had dealt so harshly that they descended to this humble situation.





#### THE "DAI-KAGURA."

On New Year's days and other *fele* occasions, a man wearing a hideous looking lion's mask over his head is seen stopping from house to house, dancing to a music consisting of drum and rife. He is often followed by jugglers who display some marvellous tricks. As the native mythology has it, soon after the creation of this earth, there prevailed darkness in heaven and earth as the Sun-goddess hid herself in a cave. The gods assembled and put their heads together to devise some means to excite her curiosity and entice her out. The result was the getting up of the *Kagura*, which, as they hoped, succeeded in tempting the heavenly lady to peep out of the cave, thus putting an end to darkness.



JAPANESE BABIES.

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著 者 高 島 捨 太

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